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ART AND PROGRESS

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ART AND THE INDIVIDUAL

In an address on the "Relation of the University to Fine Arts," made some time ago at Columbia University and recently published, Mr. Edward Robinson clearly, and admirably, defined the value of a knowledge of art to the individual man and his responsibility to the community. "Art is not to be regarded," he said, "as one of the luxuries of life, and it never has been so regarded by the people among whom it has flourished. It would be a great mistake to so regard it. It is the natural expression of an instinct which every man and woman possesses, though not all to an equal degree—the instinct for beauty—and one of the great works in which we in museums are occupied to-day is the cultivation of that instinct among our

people, hoping to obtain a full recognition of it as an essential in the makeup of every man and woman.

"Let us consider the subject for a moment from a somewhat more practical point of view. Every man needs, no matter what his work in life, a subject to which he can turn for relaxation from everyday cares and toils. I can assure you there is no field of intellectual activity more broadening, none more profitable or more satisfactory in its results, than an intelligent knowledge and appreciation of the fine arts. It makes no difference whether your career be that of a business man, of a physician, a lawyer, an engineer, or a teacher, the fact that you have some knowledge which enables you to travel intelligently, even though it be only in your own libraries, among your books and photographs, will give you, you may be sure, one of the greatest pleasures and comforts of your life. * * *

"Now, no great period in art in the past has ever flourished without co-operation between the layman and the artist. It is the artist who creates the work. It is the intelligent layman who gives him not only the opportunity to carry it out, but the sympathetic criticism and appreciation of what he is trying to do that is so essential to the finest product of the artistic mind. And there is nothing that we need in this country at the present time more than an intelligent body of men and women who are willing to occupy themselves with public questions in connection with the fine arts, such as civic architecture, the decoration of public buildings and parks, and many other matters which call for enlightened public sentiment. There is no field in which more useful work can be performed by the educated citizen than in that of art. Remember how Macaulay expressed it in his splendid description of the typical prince of the Renaissance. In speaking of his high intelligence and many-sided culture he says: 'The fine arts profited alike by the severity of his judgment, and by the liberality of his patronage.' It is not merely patronage that artists need. It is intelligent criticism, and for

that kind of criticism they have a right to look to the graduates of great universities, who ought to be prepared to take their part in the civic life of the community to which they belong."

NOTES

**INTERNA-
TIONAL CON-
GRESS AT
DRESDEN**

The International Congress of Art Teachers which will convene in Dresden August 11-17 is the fourth in a series

of great meetings which have already done much toward promoting art education and uniting in closer relationship art and industry.

The first Congress was held in connection with the Paris Exposition in 1900. The next was held in Berne, Switzerland, in 1904. At this second Congress the number of Americans in attendance had increased from three to thirteen and American influence began to be definitely felt. There the exhibits, which had been prepared most informally and largely at the expense of individual supervisors of art education, commanded great respect and brought much honor to America. At Berne, too, it began to dawn upon those in attendance that here was a movement well worth fostering and one sure to return large interest from investments of time and travel. Here, too, it was realized that the lasting influences of the Congress were not the well-stored notebooks or the public proceedings of the meetings, but rather the permanent friendships formed and the cordial understandings developed as nation met nation in this educational field.

The realization of the benefits to be derived from these Congresses has grown rapidly. There were three Americans present in Paris, thirteen in Berne and over two hundred in London, not counting tourists who attended certain meetings and availed themselves of other privileges.

In the coming Congress the United States has been allotted one-sixth of the entire space for exhibits and ten of the important papers have been invited from Americans. It is hoped that the enrol-

ment of American teachers will exceed three hundred.

It is a matter of much congratulation that at this Congress the United States will be officially represented. This has come about through the action of the Saxon Government in issuing formal invitations to the Government of the United States; therefore, the American Committee, composed of James Frederick Hopkins, Director of the Maryland Institute; John S. Ankeney, Jr., of the University of Missouri; and Ernest A. Batchelder, the well-known craftsman of Pasadena, California, will go properly accredited under the great seal of the United States.

**NEW YORK'S
SCHOOL ART
LEAGUE**

Few school organizations can point to a sturdier growth than that displayed by the School

Art League of New York City, which has just completed its first year of existence. In this year the League has made itself felt in many different phases of school life, stimulating the pupils in the city work shops by its Brenner Bronze Medal for good craftsmanship, helping teachers of the elementary schools by its lessons in design, interesting high school pupils by its development of industrial art scholarships for the deserving, and aiding parents' associations in their campaigns for school room decoration.

While the League is only a year old, officially, and under its present title, it is a lineal descendant of the Art Committee of the Public Education Association, which was appointed in 1896, and continued for fifteen years in the beneficent work of school room decoration. In this time, the Art Committee spent over \$1,100 for pictures and casts—one gift of \$1,000, alone, being used to decorate Public School 65, Manhattan, as a memorial of Mrs. John L. Wilkie.

In February, 1911, the parent organization agreed, with the officers of the Art Committee, that the time was ripe to organize the Committee as an Art League for a broader campaign than the Committee, as such, could undertake. Mr. John W. Alexander, President of